

In 1910

A Doll's Life



edited by Helen Hough

Excerpts from
Arthur Mee's
the Book of Knowledge
and
the Children's Encyclopedia

James G. Collins & Associates
Arlington, TX
2018



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A Doll's Life: Things to Make and Things to Do in 1910.

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While thinking of Penny.

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I would be surprised if any organization returns even a nominal donation. -HH

A DOLL'S LIFE THINGS TO MAKE AND THINGS TO DO IN 1910

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Notes about this publication

The text in this book has been changed slightly from the originals.

- 1. Where there are slight changes in section titles across the various editions of the *Book of Knowledge* and the *Children's Encyclopedia*, both words are shown separated by a slash. /.
- 2. Spelling, where appropriate, has been changed to American forms.
- 3. Any mention of the cost of materials has been deleted.
- 4. Comments by the current editor may be indicated by square brackets, [] in text. or an asterisk, * for footnotes.
 - "Modifying the Doll House" and "Making the Furniture for Larger Dolls" are written by the current editor.

The references on the last page of this book are the online versions of the *Book of Knowledge* and the *Children's Encyclopedia* volumes where the information was found. These references are listed in the order of the sections of this book.

MAKING A DOLL'S HOUSE

Making a Doll's House

Modifying the Doll House

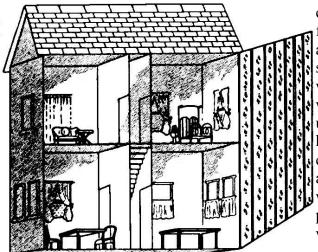
MAKING A DOLL'S HOUSE

Most boys have sisters, - and if they have not, they are pretty sure to have girl cousins who would be glad to have a doll's house. And a doll's house is by no means a difficult or an expensive thing to make.

The first thing we want is a box from which to make our doll's house, and we may be successful in finding the nearest grocer willing to let us have an empty box that would suit. Some boxes, such as grocers have, are very suitable indeed. A semolina-box, for instance, is just about the right size, the wood is nice and thin, so that it is not difficult to work, and one side of it hinges with a wire hinge, which will enable one side of our doll's

house to open and close so that its proud owner may arrange the furniture in the rooms we are about to make. We can explain what we want to the grocer, and he will give us the nearest box he can to suit our purpose. Picture 1 shows the house we are about to make when it has been finished and furnished.

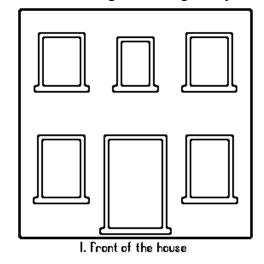
We shall suppose that we have got two empty semolina-boxes, and shall see how we can adapt them to make a good doll's house. One of the boxes will serve as the frame of the house, and the other we shall cut up to make partitions and floors. Upon the bottom of one box, outside, we make a drawing something like picture 2, which

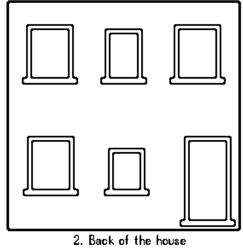


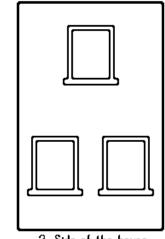
shows a hall door in the center of the ground floor of our house, with a large window at each side, and up near the top we have three windows which will be on the upper floor when the house is finished. We can cut out the windows and the door, leaving the window-sills and doorposts drawn upon the wood

Upon the back of the house, which is the lid of the box upon which we are working, we make the drawing of picture 3, but in this case we had better not cut out the windows and door, because this would weaken the back wall too much, and we wish to keep it strong so that it may, open and close with out breaking. But on each side of the we make a drawing like picture 4, and in this case we cut out the windows, as we did in making the front wall

We now attend to the inside of the house, and for the partitions and floors we cut up the second box that we were lucky enough to get. If the second box is the same size as the first box, we take out

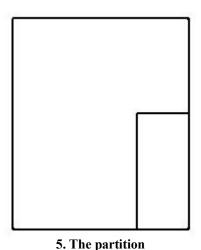






2. Side of the house

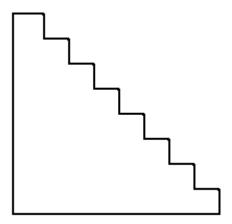
one end carefully and it will do for a floor which we put across rather more than half-way up the height of our house. We shall thus give the ground floor rooms roofs a little higher than the upstairs rooms. We had better not nail the floor into position yet, because, before we do so, we must cut a hole for the stairway, and we are not ready for that yet. But with books or something else we can prop up the floor temporarily, taking care that we have it level.



Now measure the distance from front to back in the ground floor, and the height from the floor to the roof. Make two partitions to go in, as shown in picture 5, and make two similar partitions for the upper floor. It will seen that the lobby goes right from the front door to the back of the house. The upstairs lobby has a window at each end. The doors should be cut in the partitions as shown, but in one partition we make two doors — one at each end of the partition. We shall see why, presently. When all these pieces are ready, but not nailed into their places, we can make the stair to lead from the ground floor to the upper floor. About the best thing to use for the stair is an empty cigar-box, if we can get one. Tobacconists have usually plenty, and we should be able get one without difficulty.

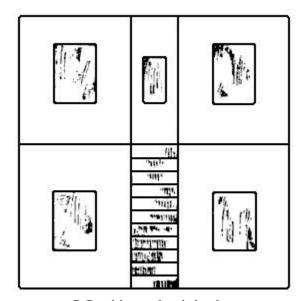
We cut the lid of the cigar-box to the shape seen in picture 6, making the total height the same as the height of the ground floor, so that the top of the stair. We glue one of these pieces to one partition and the other piece to another partition, seeing that the front of the stair is clear of the doors of the two partitions. Now we cut short

pieces from the remaining wood of the cigar-box to make steps to go right across the lobby — making front pieces, or *risers*, as they are called, as well as top pieces, or *treads*. The part of the lobby under the stair will make a nice scullery or closet, which has a door leading from the kitchen. We now see why one partition had two doors; one of the doors leads from the lobby into the kitchen and the other from the kitchen into the scullery. We now cut a hole of suitable size in the upstairs floor to take the top of the stair.

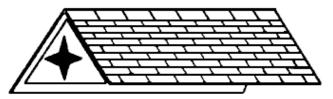


6. The side of the stairs

We are now ready to nail the floor into position, and we do so by driving thin wire nails through the side walls and front of the house, being very careful to get them straight into the floor. Similarly we nail the partitions into place. The position of the partitions and stair will then be as seen in picture 7.



7. Partition and stair in place



8. The roof of the house

We shall provide our doll's house with a sloping roof, and, taking our sizes from the present flat roof, we make and erect upon the latter a sloping roof, as shown in picture 8. It consists of two large sloping sides and two end pieces of triangular shape. The sloping side that goes down over the front wall may be made so that it sticks out guite a little beyond the front of the wall, which will give us eaves projecting in front of the house. We must, however, have the back roof shorter than the front, because the hinged back wall will not allow us to have eaves at the back of the house. When we have made this roof we nail it to the flat roof of the house, being careful that the back edge does not prevent the back wall of the house from hinging open.

The structure of the house is completed, but we have still something to do in the way of interior decoration. We can paper the walls of the different rooms with wallpaper. We can use ordinary wallpaper with a very small pattern, or plain tinted paper; but the best sort of wallpaper for a doll's house is the sort of fancy paper the bookbinders sometimes use for the inside covers and fly-leaves of books. This paper is sold by many stationers.

We can fit small panes of glass into the windowspaces that we cut out, and we can even drape the windows with glue one of these pieces to curtains. If we put in glass one partition and the other piece to another partition, windows we shall require eleven pieces of glass, which should be a little longer and a little wider than the eleven windowspaces that we have cut out. The simplest way to fix them will be to put in two sharp tacks just below each window so that the glass may rest upon them, and other two tacks at top to keep the glass from falling into the rooms. The doors of the various rooms can be provided with hinges by using cloth or thin leather, glued into place.

A chimney can be made for the roof, and the outside can be painted, say, slate color for the roof, and red with black lines on the walls to imitate bricks. Then the house is ready to be furnished with the furniture which we have seen how to make in another part of this book.

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MAKING A DOLL'S HOUSE

Modifying the Doll House

Helen Hough

As I was reading "Making a Doll's House" I kept thinking of my friend Penny who is an avid collector of a brand of collectible 11" fashion dolls. I kept on wondering how this pattern could be scaled to make a doll house for these dolls.

With the help of some arithmetic, I realized if an 11 inches doll was made person sized, could be roughly 5 feet, 6 inches, somewhat taller than both Penny and me. The scaling is done by first noticing the number of inches that the doll is tall, and changing it into feet. Now 11 feet would be weird for a human. I compared this number to what I knew about real people and realized half of this number would be 5 ½. Dividing 11 feet by half comes out to 5 ½ feet, a normal size for a woman. Five and a half feet is still taller than either Penny or me but that is fine; I've met a lot of people who are taller than either of us. If normal walls inside regular houses are 8 feet high, then the inside walls of the doll house walls for this doll would be 12 inches. It is a little hard to remember which is real life inches and which is "doll feet" but making a special "doll ruler" helps a lot.

Another common doll size is 6 inches which, if an adult type doll could be scaled to a little less than the same number of feet would come about to be about right for human sized teen or woman. If a 6 inch doll is a child doll, we have to consider how old the child would be and make some adjustments. For example, I have a 6 inch doll who might in elementary school. I know that a school child of that age is not the same height as a grown up, I would guess he or she would be about 4 feet tall. The parent size for this child doll would be about somewhere between 6 and 7 inches, and the house they would live in might have 8 inch walls.

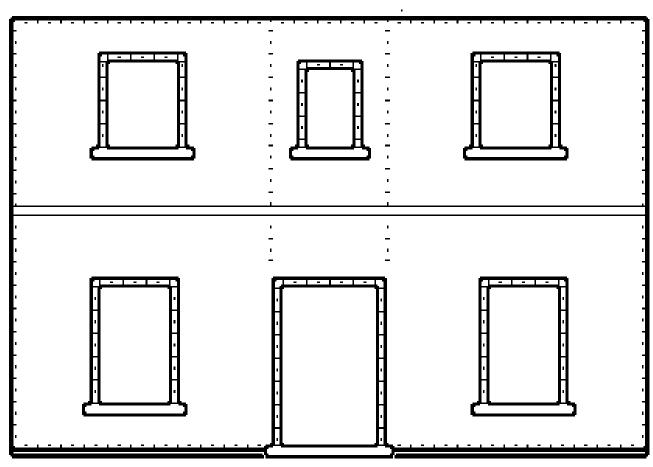
I adjusted the pattern to lengths to common measures used in the 21st century, for example, by considering that a regular interior wall is 8 feet in height. The instructions for "Making a Doll House," says that the ground floor interior wall height is higher than the upper floor so I thought that this height should be "9 feet" instead as the regular "8 feet". Since real-life wall construction material is manufactured in even feet – 4 by 8 feet, an alternative for this doll house might better be "10 feet". I also thought about how a person might be moving the dolls and their furniture around and it is not as fun if we were knocking things over reaching far into the house. As a consequence, the room sizes are small, "11 feet", which might be thought as really very small.

Regardless of the suggested room sizes, windows, and doors are proportioned to real measurements. If we think about what kind of house we would want to live in now, the present day, the size of the doll house, the size of its rooms, and number of windows in each room would not be common but should look reasonable.

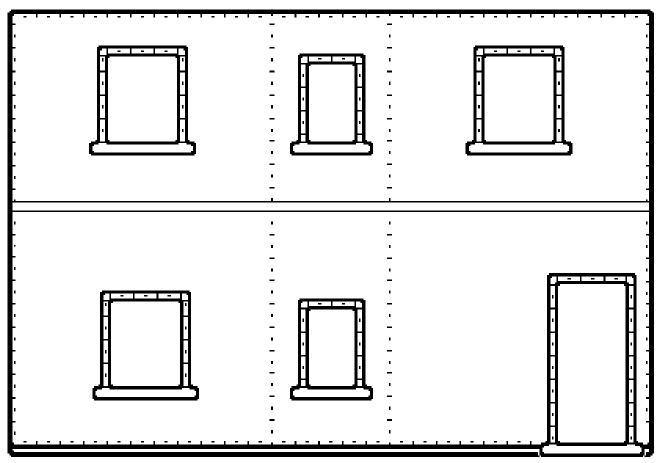
The original article was written over one hundred years ago and that author talks about things that are not common today. Now there are few grocery stores that get products packed in wooden boxes but, instead, most of the stuff comes boxes made corrugated cardboard. Getting a big cardboard box or two, or even several smaller boxes. a bottle of the white glue that is often used in schools, a few tiny nails or straight pins, and something to cut the boxes with might work well for making this kind of doll house. By carefully measuring out the size of walls or floor needed, cutting the pieces out, and pinning and gluing the pieces together might work well for just about any child today. For extra strength, using some tape to help keep the pieces together while the glue dries help. Covering the walls by gluing inexpensive gift wrap or even paper with your own design on it could look really nice. Old clothes about to be thrown out and cutting out pieces to make curtains for the windows and used for parts of the furniture is a great way to recycle and have a lot of fun at the same time. You might tape pieces of

clear plastic bags for the windows. If you are going to give the doll house to a young child after to make it, remove the pins or nails before taping the pieces together. You do not want a little one getting poked by something sharp while playing.

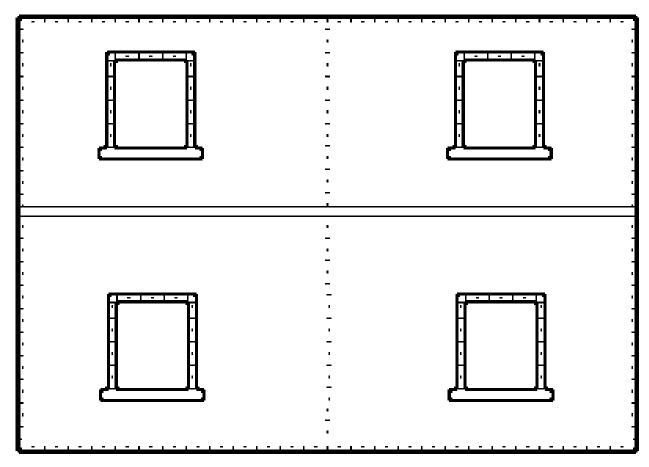
Below are the patterns that have little marks along the walls, windows, and doors, to help us decide how big we should cut our walls and floors. The longer marks are "doll feet" and the small one are half way between the longer ones. Make your own ruler out of paper so that it measures the "doll feet" that you need – for example, for an 11 inch doll needs a "1 foot" mark every 2 inches, a 6"child doll need as a "1 foot" mark every 1 ½ inches on your ruler, a 2 ½ or 3 inch doll would need a mark ½ inch to represent a foot. If necessary, cut your paper into long strips, tape the stripes together lengthwise, and make a long "doll house" ruler to measure the pieces for your own doll house. More than anything else, be creative and make something you will like. Then, after you make the first one, make another doll house for a sibling, relative, friend, or a nearby daycare center.



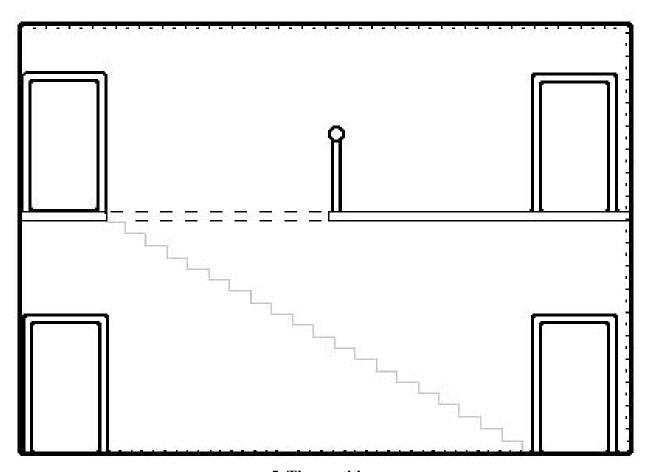
2. The front of the doll house.



3. The back of the house



4. The side of the house



5. The partition.
The stairs are marked out in light gray

MAKING A SET OF DOLL FURNITURE

Making the Furniture for Larger Dolls

Drawing-Room And Bedroom

The Dining-Room And The Kitchen

MAKING A SET OF DOLL'S FURNITURE

Making the Furniture for Larger Dolls.

Helen Hough

If someone carefully follows the original instructions, the furniture could be used by a 3 inch doll. Doubling the measurements would result in furniture for a 6 inch doll but stronger wire would have to be used. Thicker wire would be particularly necessary for the bigger pieces including the settee and the bedstead, and later for the table, sofa, and dresser.

If we wanted to make this type of furniture for a taller doll, for example, an 11 inch fashion doll, we would definitely need more support than the wire can provide for the longer parts of the larger pieces. One way to build in this support, we could carefully cut pieces of thin wooden skewers to the right length and wrap the wire around the wood to get to next bend of the wire. We should cut the skewers just a very tiny bit longer than the length needed for the furniture. This would let the wood rest firmly the surface distance for make sure the end of the piece of wood firmly rest on the legs of the of the piece of furniture. When the wire work is done but before adding the cardboard and fabric parts, put a drop of white glue in the spots where end of the wood rest on the legs.

Instead of sewing the fabric to the cardboard or wire frames, we can use regular white glue to stick these pieces together. Make sure to set the furniture aside long enough to allow the glue to dray. It is still a good idea to use a strong thread to tie the wire as stated in the instructions but a tiny drop of glue every so often would not damage the look of the furniture.

Should we come across some waste telephone wire left over by a worker, this wire could be used to make bright furniture. Twisting two pieces of the telephone wire together and using this twisted wire to make the original sized furniture would work very well. Twisting three or four lengths of telephone wire together to make the wire for the furniture for a 6 inch doll will probably also work well.

MAKING A SET OF DOLL'S FURNITURE

DRAWING-ROOM AND BEDROOM

To make a charming A suite of doll's furniture of any size to suit the room it is for, one only needs a coil or two of silk-covered round hat-wire, a scrap of colored satin or plush for the cushions, and a needle and thread. A small pair of pliers is useful, especially the sort one can sometimes buy for a very low price. They are not strong enough for real tools, but they do very well for this work, as they are without the file-like roughness on the inner surface which proper pliers have, and therefore would not be so likely to rough up the silk covering of the wire. But fingers can generally do all the bending required.

Drawing-Room

The drawing-room set which we are going to make consists of two easy-chairs (lady's and gentleman's), a settee, a casual table, and six small chairs in black wire.



Small Chair

We will begin by making a small chair. Take one end of the wire and, having measured 7/8 inch, bend it sharply back on itself and secure it firmly at the end with double cotton [thread]. Bend again at right angles and you have one back leg of the chair and the back of the seat, as in picture 1. Measure ³/₄ inch and bend downward for the second back leg, which make double like the first, and sew tightly at the top.

Now turn the corner, and give 7/8 inch to the side of the chair, then bend down sharply for a front leg, which should be a little shorter than the back ones, as the back ones, when finished, are curved slightly outward. The front of the seat is wider than the back; and as this, too, should be curved, an inch will not be too much for it.

When we have done the second front leg, and turned the corner for the second side, we shall find that we have come round to the starting-point. We must secure the wire at this corner very tightly.

Now we bend the wire upwards for the back of the chair. The back has a loop in it, which will need to be very carefully done, and secured at the crossing (see picture 2). When the back is firmly finished, we complete the framework of the chair by passing one row of wire entirely round the seat, and, leaving 1/4 inch to spare before cutting off the wire, we turn it round underneath the top of the nearest leg, and sew it down neatly out of sight. It is here that pliers are useful. By bending sharply backwards and forwards a few times, you can break the wire with them, and leave only the covering to be cut with the scissors, which wire always spoils. With the pliers one can nip the end of the wire neatly under, instead of hurting one's fingers. The chair-seat is simply a piece of cardboard cut to the shape of the frame, covered with plush or satin, and neatly tacked round on to the wire, the stitches being kept on the under side.

Armchair

We should start to make an armchair from a front leg, instead of a back one, so that when the four legs and seat-frame are complete we can start an arm shaped like picture 3. It is firmly fixed to the top of the back leg at the part marked **X**, and then



the wire is carried upwards as before, to make the back.

The back of the larger armchair has a double curve in it like a figure of 8, as in picture 4, and the bottom of the lower loop is sewn to the middle of the back bar of the seat. When the back is done, make the second arm to correspond exactly with the first, ending it opposite to where the other began; and the second row of wire round the seat finishes the armchair. The legs should measure the same as the small chair, but the seat is 1 ½ inches from back to front, 1 1/8 inches across the back, and 1 3/8 inches across the front. The arm is 5/8 inch high where it joins the back, and the back itself is 1 3/8 inches high from the seat.

Settee

The settee is made on the same plan as the armchair, beginning at a front leg, but the arm at each end is more ornamental, having a turn in it,

like picture 5. The back has a circle in the middle, and is curved like picture 6.

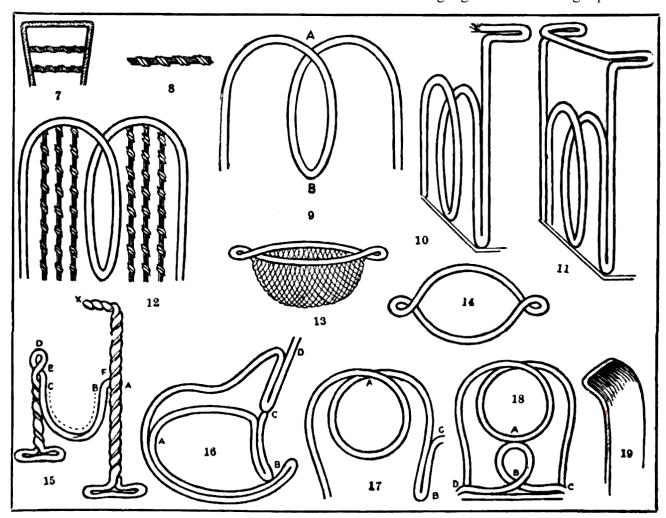
The seat of the settee is 2 1/2 inches long in front, and rather less behind; from back to front about 1 inch. The circle is sewn to the middle of the seat.

Lady's Easy-Chair

The lady's easy-chair has no arms. It is much like a small chair, but has shorter legs, and a larger and broader seat. The back has one large loop, which reaches the back of the seat and is sewn down to it.

Casual Table

Now for the casual table. Start as before, and make a double leg 2 ½ inches long. Carry the wire straight along for 1 ½ inches; make a second leg, leave a second straight piece, 1 1/2 inches, then a third leg, and a third straight piece, then join this to the top of the first leg. We now have a triangle with three long legs. Bend the straight pieces until

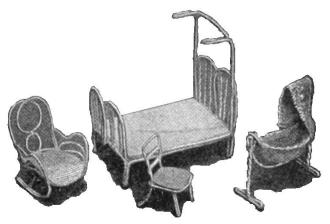


A Doll's Life: Things to Make and Things to Do in 1910

the triangle be- comes a circle. Take the end of each leg with the pliers and twist it hard, until it has an ornamental twist for its whole length. Then bend all the legs towards one another under the table, crossing them in the middle, in a casual fashion, and fasten them very strongly together with needle and thread. The top of the table is a round of cardboard, cut to fit, and covered with black satin.

Bedroom Furniture

For our bedroom suite we shall require white silk wire of two sizes and a skein of white flourishing thread or a ball of any of the silk substitutes.



Small Chairs

The small chairs, are very simple — a plain square back with two bars across it, like the little sketch (7) on this page. The bars are of twisted silk or thread, of which we want a coarse kind. We have it double, and push the needle in underneath the back of the seat and up the back, where it will least show, to the spot where we wish the first bar to be. Then we carry the thread across to the other side and back again. Next we pass the thread round the bar thus formed, just three or four times to form a twist, draw it tight, and, sticking the needle in at the opposite end of the bar again, we bring it out about a ½ or 3/8 inch higher up, where we want the second bar to be. This we make in the same way. If it is nicely done, it should be quite a little ornamental twisted bar, like picture 8.

When this is done, pass the needle down so as to get the fastening off behind a back leg, or somewhere where it will not be seen. The chairseat may be either white or colored, in silk, satin, or sateen of any sort you think pretty, stretched over a piece of card, as in the chairs already described.

Bedstead

The bedstead is made of thicker wire. It will take nearly a yard and a half. We start as for a chair, at the back leg. The legs are ¾ inch high, the ends 2 ¼ inches long, and the sides 3 ½ inches long. When the legs and sides are done, we find ourselves back at our starting-point, and, having secured the wire very firmly, we begin the head of the bed, by turning the wire upwards and forming two curves with a loop in the middle, as in picture 9. The top of the loop, **A**, where the wire crosses, must have some firm stitches with double cotton, and the bottom, **B**, must be strongly fastened to the exact center of the framework between the back legs. This loop should be about 1 ½ inches high.

This done, carry a line of wire up the end of the curve and about 1 1/2 inches above it; double back for half an inch, and bend the doubled part at right angles as in picture 10. This is the "Italian" shaped top on which to hang lace curtains. Then carry a bar across, an inch above the top of the back to the other side, make another half-inch projection to correspond, and take the wire downwards, along the other end of the bed-head, as shown in picture 11.

Carry a second line of wire along the side of the bed and form the foot, like the head, but half an inch shorter, and without the top; bring the wire up the other side of the bed, and finish off under the corner by a back leg.

The bars which fill head and foot are made just like the chair-bars, three in each loop, at equal distances, as in picture 12.

Lastly, cut an oblong piece of card exactly to fit the framework of the bed, cover it neatly in white sateen, or some other material, and fasten it to the ends and sides of the framework. We must take pains to make the bedstead stand quite firmly, and must pull and bend and coax it until it does this.

Baby's Cot

The baby's cot is shaped like picture 14, with a bag or net sewn all round it, like picture 13. Make a stand for it like picture 15. Starting at point A, with single wire, come downwards to the foot. Having formed this, we go upwards, twisting the two wires, to A again, past A right up to X, turn back and come down to A, yet again twisting the wire. At A turn off and bend the loop B to C. Then form the knob, D, and, coming downwards, make the second foot the same size as the first, to stand exactly opposite to it. Then go up again, twisting the double wire to D, and finish off there.

The loops at the ends of the cot are sewn to the two standards at **E** and **F**, or just to clear the loop **B** to **C**. The taller standard, which should have an entire height of about 3 ½ inches, must be bent at right angles about three-quarters of an inch from the top, to form a support for the curtains of lace edging which shade the cot.

Rocking-Chair

A rocking-chair makes a charming little addition to the furnishing of our bedroom. It is made in the thinner wire. Start with the back legs, which are about as long as ordinary chair-legs, and the back of the seat a full inch wide. The arm and rocker come next. Having sewn well the top of the second back leg, turn from it a big curve, doubling the wire and returning as shown in picture 16, securing the wire at **A**, and sewing the leg to the rocker at **B**. Then, having formed the

arm, turn sharply down to meet the top of the back leg again at **C**, and double back to **D**, where it must be sewn again. From **D** form the upper part of the back, as in picture 17, stitching firmly at **A**. When we reach **B**, and secure our wire, we shall have to make the second arm and rocker by turning back to **C**, being very careful that these correspond *exactly* in size and shape with the first.

We shall now find ourselves back again at point **B**, in picture 17, from which we start to make the lower part of the back, shown in picture 18. Sew at **A**, **B**, **C**, and **D**, then all we have to do is to carry the wire round to form the seat on the inner side of the rockers, and finish off just over the point where we began.

We must be careful to shape the cushions to fit the seat-frame, tacking it round to show the frame in front, then bend the front of the seat slightly over, as in picture 19.

In the next part we learn how to make the furniture for two more rooms — the dining - room and the kitchen.

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MAKING A SET OF DOLL'S FURNITURE

THE DINING-ROOM AND THE KITCHEN

We learned how to make the drawing-room and bedroom furniture for our doll's house; for our dining-room suite, which we are going to make to look like walnut and crimson velvet, we want several yards of brown silk-covered wire. This is thicker and handsomer than the black, yet not so good for small curves. But our suite is massive in pattern, so this is just the thing.

Dining-Room



The chairs are made on the same plan as those described for the drawing-room, except that they do not have a second band of wire round the seat. The shape of the back of the small chairs is shown in picture 21. The angles should be well squared with the pliers. A good way to protect the silk covering of the wire from injury is to tie the tip of the little finger of an old glove on to each claw of the pliers. The easy-chairs made deep and wide (about 1 1/4 inches at the back for the seat and 1 ½ inches (in the front), have a plain square back like picture 20, and the one with arms has them quite plain to match. For the cushions we need some ribbon velvet 1 ½ inches wide, and a little wadding or cotton-wool.

Easy - Chair

Measure from the top of your easy-chair back to the edge of the seat in front, and take a piece of velvet rather more than twice as long. Double the two ends over to wards the middle, in proportion to the sizes of the back and the seat. Let the ends meet with a ¼ inch to spare. Stitch the edges together very neatly, with silk to match if possible, along the selvedge of the velvet (or turn and do them on neater) so that you have two little

square pockets with their openings together, like picture 22.

Stuff a pinch or two of wadding into each pocket, and hem down the spare quarter of an inch to keep it in. This is, of course, the wrong side of your cushions. Turn them over, and attach them neatly to the framework of the easy-chair, so that the "woodwork" shows all round the back. Poke the velvet well into a deep crease between the back and the seat. It may need a few extra stitches there.

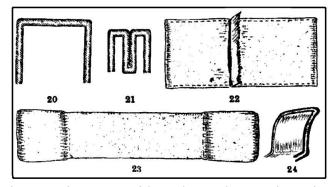
Small Chair

The small chairs will be quite easy to make after this, as they only need a square cushion the size of the seat. This may be made by covering a piece of card with the velvet, putting a pinch of wadding between velvet and card.

Sofa

The back and arms of the sofa are quite plain and square, the arms being as high as the back. The back is filled with one long cushion, wadded and joined up at the end. Another cushion goes over both arms and along the seat. A piece of card the shape of the seat is covered with velvet, with a little strip of wadding to plump it up. Enough velvet is left at each end to double over and make cushions for the arms, as shown in picture 23.

When the cushions are fixed in place, the ends of the arms should be slightly curled over, as in picture 24. Since the sofa cushions will not take the whole width of the velvet, it better to join



them on the wrong side and turn them. Where the

card is, the selvedges can be drawn together across it with long stitches, the same as in the cushions.

Table

The table is very simple, just like the legs and seat-frame of a chair, with rather longer legs, a side about 3 inches and an end 2 inches long. If the wire is soft enough to allow of the legs being twisted, they will look much better. Allow half an inch extra length for this. The top is of satin or sateen to match the wire, stretched over card.

Dinner-Waggon [Serving Cart]

The dinner- waggon [serving cart] begins just like the table — the legs about half an inch high, starting with the back leg first. The end measures 1 ¼ inches, the side 2 inches long.

When the legs and sides are done, quite firm and square, bend the wire upwards for 1 ½ inches from the top of the last leg. This is a pillar to support the upper shelf. Then turn sharply at right angles again to form the side of the shelf, which must be exactly the same length as the one below it; then another pillar, which is just like a leg, sewn securely to the top of the leg underneath, and so on, till we get round a second time. A third circuit, this time with tiny "legs" of a quarter of an inch, sticking up instead of down, to form ornamental knobs at the four corners, finishes the framework. The *last* turn of the wire is carried down the *first* pillar, to make it double, like all the



others, and it is then cut off, and the end neatly tucked away behind the first leg. The two shelves are simply made of pieces of card, cut very carefully to fit the frame, and covered with brown satin or sateen

Kitchen

The last room in the doll's house which we have to furnish is the kitchen. The furniture is all made with thick brown satin wire and sateen to match.

Chairs and Table

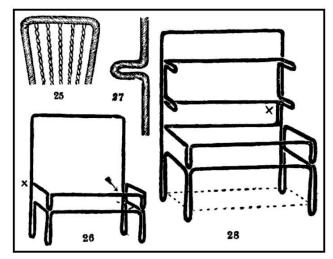
The chair is made in the same way as all the other chairs already described, the square-cornered back being filled with bars of brown embroidery silk set in and twisted just like the rails of the bedstead, as shown in picture 25. The grandfather's armchair is the same thing made larger, with a higher, wider back, and square arms filled with bars. The table is just like the diningroom table, except that the top is made of sateen instead of satin. The chair-seats are also of sateen, to look like plain wood.

Dresser

The special piece of furniture in the kitchen is the dresser. It is the most difficult thing we have yet attempted, and for that reason it has been left to the last. It should not be started with less than two yards of wire, as it is made throughout without a join.

Start on a back leg (at the point marked with an arrow in picture 26), which should be about 1 ½ inches long. Then carry the wire straight up to form the high back of the dresser. This should be 3 inches beyond the top of the leg, and $3\frac{1}{2}$ inches wide. Bring the wire down to the bottom of the opposite back leg, and when this is formed by turning the wire back on itself and doubling it closely as usual, bend the wire towards the first front leg, making the side of the *lower* edge of the table part of the dresser about 1 inch long. When the first front leg is done, carry the wire along the front of the dresser 3 ½ inches to the last leg, and turn round the corner and along the second side or end of the table part to the point where you started

You now have made what looks like the beginning of a sofa with a very high back. Every angle and every joint must, of course, be firmly secured with thread of the same color as the wire. Having brought your wire round to the point where you began, carry it upwards parallel with



the back for 5/8 inch, and fasten it firmly.

Then make the *upper* edge of the table part, coming along the side 1 ½ inches towards the front, and making what one may call a little leg, quarter of an inch long, exactly over the front leg, to which it must be strongly stitched.

Then go-along the upper edge of the front 3 ½ inches, and make another ¼ inch leg just over the other front leg, turn the corner, form the upper edge of the end of the dresser, and fasten the wire to the back at the proper distance — ¼ inch—above the top of the back leg. The dresser now looks like picture 26. The wire is at the point marked by the X. Now carry the wire across the back on a level with the upper edge of the table part; and, having secured it, take it a distance of ¾ inch up the back, double it (as in picture 27), making a projection, or horizontal "leg," ¼ inch long as a support for the first shelf.

Carry the wire upward another ¾ inch, and form the projection for the upper shelf. Carry it now across the back, and form a corresponding support for the upper shelf at the other side. Turn downwards to make the second support for the lower shelf exactly opposite to the first, and secure your wire at the point marked **X** in picture 28 (drawn larger than picture 26).

All that remains to be done is to carry the wire across the back of the dresser once more, and to fasten it off by turning it round the back wire just below the first support for the lower shelf, and, nipping the end closely, to sew it down upon itself. The finished framework of the dresser looks like picture 28. Fasten off at the point marked X. Now cut a piece of card to fit the back, 3 inches long and 3 1/2 inches wide, not too thick, or it will be top-heavy, and so fold it up in a piece of sateen, 7 inches long and 4 inches wide, that the edges of the sateen can be turned in, and the whole sewn up entirely to cover the card, the same way as we made the top of the dining-room table, and fasten it in place. A top to the table part of the dresser, cut to fit, and a front and ends must also be neatly made, and fixed in place. Narrow strips of card covered in the same way form the shelves resting on their supports, and, lastly, a black-covered pot- board (to help balance the back) may be fixed where shown by the dotted line.

In another part of the book we learn how to make the doll's house itself.

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MORE THINGS FOR THE DOLL HOUSE

A Doll's Christmas Hamper

Filling a Doll's Christmas Hamper (Creating Doll Food)

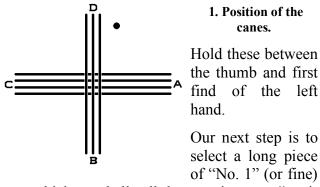
A DOLL'S CHRISTMAS HAMPER

While we are enjoying the good things that Christmas brings, we surly must not forget our dolls. Here we are going to learn how to make a little doll's hamper, and later on to fill it with Christmas "goodies" which we shall find it quite easy to model with our fingers out of clay.

First, then, we will make the hamper, for which we must carefully measure off seven pieces of "No. 4" (or fairly thick) cane. Most of the big toyshops sell cane for cane-weaving, or, of course, it can be bought from any basket factory.

If we make the hamper 3 inches high, each piece of cane must be 16 inches long. These seven lengths of cane are for the foundation of our hamper, and we will call them the "spokes" whenever we refer to them, as they remind us of the spokes of a wheel.

Form a cross with four spokes across and three spokes upright, the three upright being in front as in picture 1.

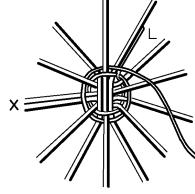


cane, which we shall call the weaving cane," as it weaves in and out of the spokes, just as the threads of any woven material pass over and under each other.

We must hold the weaving-can in our right hand, a few inches from the end. Place this end of the weaving-cane at the dot in picture 1, and pass it under the four spokes at **A**. over the three spokes at **B**, under at **C**, and again over at **D**. We draw this as tightly as possible and pass the cane under the tiny end to form a *tie*.

In picture 2 we are able to see just how the weaving-cane travels, if we follow it up from letter **L**.





2. Beginning to make the basket.

From this point we weave over one spoke and under the next until we have passed eight spokes, which brings up to the left side of the picture where we

see two spokes taken together. Some of us may think this is a mistake, but in weaving we must have an odd number of spokes, because where the weaving-cane passes over one time, the next time it must go under.

At the place marked X in picture 2, we take the two spokes together and treat them just as one spoke.

By taking the two together it fasts the odd number in quite securely. Continue the weaving over and under, taking care, when you come to the spoke with the little bit as one. We must remember always to weave in the direction in which we began.

If we have done our weaving correctly, the weaving-cane will now pass under the spoke over which it went the last time round.

We must continue our weaving until we have covered about 1 inch from the center of the basket. Then cut off one of the two spoke taken together and what is left of the tiny bit of weaving-cane where we started.

One very important thing which it will be well for us to make note of just here is the right way to hold our work. Hold the work in the left hand perpendicularly, the weaving-can being held in the right hand just like a skipping-rope about 2 inches away from the basket. We now slip the first finger out and hold the cane between the thumb and the second finger.

Don't think Mr. First Finger has nothing to do. He is a very important person, and acts as a guide to Mr. Weaving-cane, guiding and pressing him always into his proper place. We must also be very careful never to pull the weaving-cane, but to bend it round the spokes, moving the basket up and down at the same time.

Every touch of our finders has a permanent effect on the ultimate shape of our basket, and no subsequent pressure will alter it. We shall be able to begin a second basket much better after we have thus learned to weave properly.

Basket-weaving is most fascinating work when once we have acquired the art of weaving easily; therefore it is work while to practice weaving, as from this small beginning it is possible to make any number of very pretty and useful articles.

How are we to turn up the cane for the sides of the hamper?

We notice the alternate spokes are on the top of the weaving-cane. These spoke we bend away from us. Weave around once again, when, of course, the other spoke are on the top. These also must be bent away from us. We must continue weaving as before, taking care to keep the spokes nearly at right angles to the bottom of the basket.

We must remember, as we weave the side of the hamper, when the weaving-cane is going behind a spoke, to draw that spoke back with the guiding finger and slop the whole hand behind tit to put the weaving-cane in place, The more we press on the spokes when drawing them back, the more the sides of our basket will slant outwards.

By this time the side of our hamper measures 2 ½ inches from where we turned it up. Here we take

a length of No. 4, or rather thick, cane to weave the other ½ inch. An important point to learn just now is how to join the new piece of cane.

We must always finish off the end of the old weaving-cane, when we have come under a spoke, by pushing the loose end of the weaving-cane down the side nearest to us of the same spoke. Take a new piece of weaving-cane and pass the end down the far side of this spoke. Both the old and the new weaving-cane pass behind the same spoke, but the join does not show at all on the right side of the basket.

To finish our basket we cut 1 inch off each spoke with the exception of two, which we leave to form the handle, as seen in picture 3. Each spoke must be turned back the opposite way from which we have been weaving, and pressed down the far side of the next spoke until it lies level with the lasto form the little handle, we cross the two spokes and push the ends down so that one end goes in where the other starts from.

Having made our hamper, we may now start the lid for it, which is made exactly as the bottom of the hamper, using seven spokes about 6 inches long.

When the weaving exactly fits the top of our hamper, we finish by pushing the spoke-ends down the side of their left-door neighbors.

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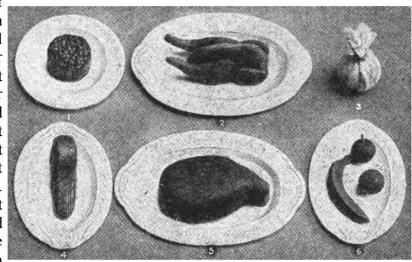
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FILLING A DOLL'S CHRISTMAS HAMPER

What are the things we should like to pack in the Christmas hamper which we learned how to make, if only we could get them small enough to go in? It would be delightful to be able to put in a tiny turkey, and a brown ham, also a Christmas cake, a plum-pudding, and last, but not least, some fruit — some beautiful golden oranges from Spain or the West Indies, bananas from the Canaries or West Indies, and some fine Californian apples. However, as we cannot get all these delightful things by wishing for them, the next best thing is to try to make them ourselves. But how can we? There is a delightfully simple way of doing this.

From a piece of clay which we can buy at any school stationer's kindergarten depot we can model our things, and afterwards paint them the exact shades to represent the various articles. If we cannot get this clay we need not despair, for we can make our own



modeling material from flour and water, which we must mix into a stiff dough and knead until it is quite firm and clean, and does not stick to our hands. If we use clay, there are just one or two things which we must remember. The more clay is handled and worked the more plastic it becomes. Fresh clay easily breaks, and cannot be modeled so well or worked with the same freedom as well-used clay. Clay that is kept in good condition will not stick to our fingers, and we shall find it a clean and pleasant material to work with.

If our clay should become hard and dry, we must break it up into little pieces, sprinkle it slightly with water, and wrap up in a wet cloth until it becomes soft again.

Whenever we have done using our clay and wish to put it away for a time, if we are wise we shall wrap it in a wet cloth squeezed (not wrung) out of cold water.

When we have obtained our clay or dough for the modeling of our articles, an old slate and our box paints are the only other things required.

We must be careful to make all the things in proportionate sizes: they would not look at all real if we made an orange as big as a turkey! We must take a piece of clay as large as a big walnut for the boiled ham, a piece rather smaller for the turkey, one half

the size for our plum-pudding and Christmas cake, and several pieces as large as big peas for the oranges, apples, and bananas.

First we will make the orange, because it is the simplest of them all. Just at this point it will be as well to remember that the things made of clay will dry and harden ready for painting if left for a few hours on the slate, but if made of dough they must be put into a cool oven or before the fire until they become quite hard.

When we try to model the various things, we shall be astonished to find how little we really know about them, so it will be well to have a real orange, apple, or banana to work from. To form an orange we must work the piece of clay between our finger and thumb until it assumes a perfectly round shape, very, very slightly flattened on one side. Prick it all over with the point of a wool needle which has a round or blunt point, to represent the pores found in the skin of an orange. When it is dry paint it with *Chrome Orange*.

To make our apple we proceed in exactly the same way, but we must slightly flatten the ball at

top and bottom, and with a pointed match-stalk hollow out a tiny groove round the eye and another at the base, where we insert a tiny twig to represent the stalk.

Touch the eye of the apple with black paint, and paint all the rest of the apple green, using *Olive Green* with a touch of pale *Chrome Yellow*, or, for a red-cheeked apple, give a touch of *Crimson Lake* on one side, gradually merged into the green.

To make the pudding, we take a piece of clay as large as a nutmeg and make it round like a marble. Cut a small square of white muslin and tie it up while it is still soft. Finally, we must give the cloth a few dabs of brown paint to represent stains from the pudding inside it.

Our Christmas cake requires the same amount of clay as the pudding. Roll it into a ball, press out cylinder shape, and flatten one end on the slate. With a pointed match-stalk make the top rough to give it the appearance of a plum-cake. Then paint it a good brown, using *Vandyke Brown* paint and *Chrome Orange* in equal proportions. Afterwards give tiny black dots all over to represent currants.

A fine banana is formed from a little cylinder of clay. Press three pointed edges up along the cylinder, curve it slightly and bring one end to a point, To color, the banana, use pale *Chrome Yellow* with little touches of brown here and there, as in a real banana that is quite ripe.

We must shape our ham from a piece of clay the size of a large walnut by first making a ball, which we gradually press on the slate to flatten the under side. At the same time we must nicely curve the upper side with the fingers and draw out the bone at the end. As our ham is supposed to be ready cooked and glazed for the table, we must paint it a rich brown, using *Brown Madder* paint for the purpose.

An excellent tongue is formed from a piece of clay a third of the size of the ham, shaped as in the picture, and colored the same shade as the ham

Last comes the turkey, made from a piece of clay about the size of a small walnut, from which, first of all, we model two small legs as in picture 2, and two little flat pieces for the wings. The rest of the clay we roll into the shape of a cylinder; we must flatten one side, and with our fingers draw up the top to represent the breast-bone of the bird. Press the legs and wings into place as in picture 2, and finally we must paint the whole a pale brown, using *Chrome Orange* with a dash of *Vandyke Brown* paint.

Last, but not by any means the least, we * wrap up daintily each article in a square of white tissue-paper or cotton-wool, remembering that the common things of life may always be made more beautiful with the exercise of a little care and taste in their arrangement.

If we pack our hamper properly, the things will travel safely to their destination. We must place our ham at the bottom, as it is by far the heaviest article; after that the turkey and tongue side by side, putting little pads of cotton-wool in the hollow places, so that the legs of the turkey do not get broken. Above these come the pudding and the cake, and finally the fruit, of which we must make sufficient to fill up all the empty space, and our little Christmas hamper is complete. The little friend who receives the hamper will be able to dish up the various articles on the tiny dishes of a doll's tea or dinner service, and have delightful times playing at dolls' parties, shops, and restaurants.

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